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THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

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# record research

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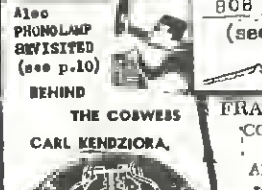
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-WHO'S WHO OF  
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**Charles LaVere**  
with **Frankie Trumbauer** in 1938  
by **Tor Magnusson and Steve LaVere**



33 1/3 R. P. M. START INSIDE

**Z121**

**FRANK TRAUMBAUER'S ORCHESTRA**

1. National Emblem March	2:45 (4)
2. Beetle At Large	2:45 (4)
3. Alexander's Ragtime Band	2:30 (3:3)
4. Ruffin' It Swing	2:30 (4:3)

**Introduction**

This is a continuation of a story on the Trumbauer 1938 band, which story was initiated by the late Frank Kelly in Record Research (ref. 5) more than 20 years ago. In the discussion that followed (ref. 3), Ken Crawford wrote that of the transcription recordings the band made, "Charles LaVere is on piano on all of the dates." Recent research has, however, shown that this statement wasn't quite right, and below is an attempt to correct the story.

**Charles LaVere**

Charles LaVere (real name Charles Lavere Johnson), pianist, vocalist, composer, arranger, and multi-instrumentalist, was born July 18, 1910, in Salina, Kansas (not in Oklahoma City as stated elsewhere); he died on April 28, 1983, in Ramona, California.

After several years in Chicago, Charles LaVere came to New York in 1937, and was employed as pianist and vocalist in Paul Whiteman's orchestra. Work began when they opened at the "House of Tomorrow Revue" in the Frontier Fiesta, at the Casa Manana, Ft. Worth, Texas, during July 1937. This was a reduced size orchestra, carrying only 22 men (it had two pianists, Charles LaVere and Roy Bargy (ref. 10)).

Whiteman opened 1938 at the Coconut Grove in Los Angeles. Whiteman's visit to California was of rather short duration, and late in January, 1938, they returned to the East, arriving in New York on February 1.

When the Whiteman orchestra left California, Charles LaVere remained in Los Angeles. Because of union restrictions, he was not allowed to play for three months. During this time, he made a number of arrangements for Connie Boswell, including "Fare Thee, Honey, Fare Thee Well" and "Mr. Freddie Blues" (ref. 6). These two titles were recorded on April 9, 1938, by Connie Boswell accompanied by "Ben Pollack And His Pick-A-Rub Boys" (Decca 1862). Pianist on this session was Bob Laine, not Charles LaVere as is erroneously shown in the three latest editions of Brian Rust's "Jazz Records 1897-1942" (ref. 7,8,9).

**The Frank Trombar band**

According to the TEMPO magazine (ref. 1), **FRANK TROMBAR** introduced a new band on March 17, 1938, at the Biltmore Bowl in the Los Angeles Biltmore Hotel. The personnel was Lyall Bowen, Len Conn, Len Kewash, Jimmy Oliver (saxcs); Mannie Klein, Joe Meyer, Bill Shaw (trumpets); Joe Yuki, "Lank" Menge (trombones) Bob Hemphill (guitar); Russ Morhoff (bass); Ward Archer (drums); Al Goering (piano); and Deane Janis, Dave Saxon (vocals). The magazine carries a set of photographs of the different sections of the band.

The Biltmore Bowl engagement was originally for 13 weeks, but was extended another 13 weeks (ref. 2), and ended on September 14, 1938. During the engagement a few replacements were made in the band, and in early May 1938 Charles LaVere replaced Al Goering to be the orchestra's pianist, arranger, and occasional vocalist.

Frankie Trumbauer's orchestra recorded 129 titles for **Standard Program Library** (16" transcriptions) at seven sessions between December 1937 and July 1938. The recordings were made in Victor's Los Angeles studios, but no information on the transcriptions is retained in the Victor files. The recordings were, however, given matrix numbers in the same matrix series as were Victor's regular recordings. It is thus possible to estimate recording dates for the Trumbauer transcriptions by interpolation of surrounding matrix numbers with known recording dates.

By this method the approximate dates for the sessions have been assessed. We have also been fortunate in finding the **exact recording dates for all but the first session** in the files of Local 47, American Federation of Musicians (Union contracts between the orchestra and Standard Radio). The dates thus are 1) c. December 15, 1937 (mtx 09878/83); 2) January 28, 1938 (mtx 09974/77); 3) February 11, 1938 (mtx 019017/20); 4) **March 30, 1938**; (mtx 019181/84); 5) April 20, 1938 (mtx 019221/25); 6) May 25, 1938 (mtx 019281/84); and 7) July 8, 1938 (mtx 019412/16).

Those of the transcriptions, which are recorded in April are likely to be by the above listed orchestra, and those belonging to the two sessions recorded in May 1938 or later thus should be expected to have Charles LaVere on piano instead of Al Goering. However, while LaVere's presence on the last session is without doubt - he sings on two titles, and his piano playing is positively identified - he is not present on the penultimate session; no vocals by him, and what little piano that can be heard is atypical of him. We suggest that he for some reason was replaced by Al Goering, who earlier had been the band's pianist and contractor, and, we believe, still was the contractor at the time of this penultimate session.

The Standard transcription records are labelled as by **FRANK TRAUMBAUER'S ORCHESTRA**, or in one case, Standard Q-120, as by **FRANKIE TRAUMBAUER'S SWING SEVEN**. The latter until recorded four selections, one of which was Trumbauer's famous "Shigin' the Blues", here re-titled "Blue Holiday", with Mannie Klein doing Bix's famous solo (ref. 3).

According to Ken Crawford (ref. 4), 18 of the Standard recordings were re-issued on **KEYSTONE** transcriptions under the name of **FRANK TROMBAR & HIS ORCHESTRA**. Two of the titles on Keystone appear not to be among the 129 titles on Standard. The explanation, however, is simple: these two songs were retitled on the Keystone transcriptions.

Out of the seven recording sessions only two were made after early May 1938, i.e. after the time when Charles LaVere had joined the orchestra. The recordings from these sessions are listed (see page 4)

(continued from RR 239/40)  
BEGINNING OF THE EMERSON DYNASTY  
THE EMERSON-PATHÉ CONNECTION  
by GEORGE BLACKER - PART TWO -  
"Emerson Verticals/Pathé"

Editor LK's brief overture! \*\*\*\*\*  
If anybody would have foretold me that an ancient Emerson sleeve listing of 26 recordings of the extraordinary rare 6" verticals, as seen on our RR 239/40 cover, would elicit such erudite response, your editor would have been in a state of disbelief. But it has happened! First of all - Blacker's canon of discographical art. Then followed elaborate original research via discographical scientists, Jean-Christophe Averty of Suresnes France and Bill Dean-Lyatt of Sutton Coldfield England. Thank you gentlemen! After George completes his investigative research on the 26 listings we will then print the Averty and Dean-Lyatt contributions. Then George will return with his summary. If any of our readers have info. on these prize Emerson 300 series verticals please come forth so George's summary will even be more comprehensive..

OK! George! take over!!

- 310: "We Parted on the Shore" - Pt. 1 - Harry Lauder  
311: "Do." - Pt. 2 ... both from Pathé 40000
- 312: "La Marseillaise" - Choir .. Of at least six versions listed in the 1917-18 catalog, only one comes anywhere near fitting the bill: a vocal trio version on 59013 sung by Henri Albers and two others: a tenor named LaSalle and one Mme. LaFayette, a contralto. Whether this trio was transformed for Emerson's purposes into a choir or another unknown, record was used in anybody's guess. I refuse to bet either way on the basis of present knowledge.
- 313: "Anvil Chorus" - Premier Quartet .. probably from Pathé 70023
- 314: "Birds in the Forest" - Whistling Duet by Wills & Lawrence; mx no. A5 on label and faintly visible die-stamped in wax under the label. From Pathé 30104.
- 315: "The Canary Bird" - Intermezzo - Violin solo with bird imitations.... A mystery; no such title in either catalog
- 316: "Cupid's Kisses" - Bell Solo ... No such title in either catalog.
- 317: "La Fatale Elsu Waltz" - Hungarian Orchestra .. This title not in catalogs; see 318 and 319 below.
- 318: "Casino Song Waltz" - Hungarian Orchestra  
319: "Captivate Waltz" - do. .... both from Pathé 70140 by the Hungarian Orchestra, Budapest.
- 320: "In My Aeroplane" - Waltz - Orchestra ... No Pathé counterpart traced.
- 321: "The Regiment on the March" - Orchestra... No Pathé counterpart traced.
- 322: "Santa Barbarouse" - Sardinian Orchestra... No Pathé counterpart traced
- 323: "Popular Medley" - Orchestra .. No Pathé title listed, though there are any number of medleys in both catalogs.

- 324: "Aida" - Triumphal March - Military Band.. Both catalogs list arias by various artists, but no rendition of the "March"
- 325: "Dengozo" - Mardxe - Orchestre .. Three possibilities can be cited for this one: 29030 or 70089, both by the Pathé Dance Orchestra (29 or 35 cm. diameter), or, from the 1916 catalog, 30170, again by the Pathé Dance Orchestra (29 cm. size). You pay your money and take your choice. I'd guess that 30170 and 29030 are both from the same master cylinder, 30170 having been deleted. On the other hand, I wouldn't bet the rent money on it....
- 326: "Silver Threads Among the Gold" - Duet... Presumably this is a vocal duet. If so, the only record from which the Emerson can be derived is 40013 (29 cm. size), by Carrie Herwin and George Baker. All others are either solo vocal or instrumental renditions.

Addendum to 6" Emerson vertical listing  
-304: "Don Carlos" - Magliulo, Bernerdo & Pacini  
F.B.I. Of all the records listed here, the above was the only one not cited on the sleeve. Could it have been released out of numerical sequence? The title and artists' credit are from a partial listing published in the July 1942 issue of "Hobbies" as part of a column on "Historical Records" by Stephen Fasset. He was able to identify the performance as a chunk of the Act 2 trio from that opera. The artists' credit seems to have been copied from the label. Like Fasset, I'm sure the disc is a Pathé derivative, but I have only two Pathé catalogs to work with, and I can't find any arias from "Don Carlos" in either of them. A further check under the names of each singer was equally unproductive. Could the record have been deleted??? Damfino! If anyone else is better supplied with Pathé catalogs, particularly those of an earlier vintage than 1916, I suggest he do a bit of digging therein, and hope he'll report the results. I suspect the original issue of this aria may have been one of the 90 rpm center-start discs. It is equally possible that at some point, it was re-mastered to an 80 rpm outside-start record, and renumbered.

...and so we come to the end of the listing on the record sleeve. If anyone has any of these records and can provide further information on them, it will be welcomed most heartily. Also,

All correspondence to George Blacker (new address)  
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**WHO'S WHO OF JAZZ**  
JOHN CHILTON

**Book Reviews!**  
Here's a superlative compendium. It's LEO WALKER's revised edition of his "THE BIG BAND ALMANAC". Its 466 pages, including a more than 6000 names index, historically details extensive entries on more than 350 orchestras: black and white jazz, swing & dance bands of other popular music persuasions. In addition there are more than 500 photos. It's a musical treasure house. If acquisition is your penchant see page 24. And another prodigious work is the revised edition of JOHN CHILTON's \$75 page major jazz reference book, "WHO'S WHO OF JAZZ". It contains biographies of over a thousand musicians born before 1920. We are carrying it (see page 24). And if march music is your forte what could be better than WALTER MITZIGA's "SOUND OF SOUSA", an erudite and elegantly printed 208 page document on the recordings of JOHN PHILIP SOUSA. If interested contact Walter at his address, 2772 E. 75th Street, 5-A-N, P.O. Box 49412, Chicago Illinois 60649. And if you seek top journalistic research on the BLUES, Pete Whelan and "78 QUARTERLY" has re-appeared again after quite an hiatus. Two exceptional volumes: Vol. 1, No. 3 (76 pages) and Vol. 1, No. 4 (96 pages) are now on hand. Write to "78 QUARTERLY", P.O. Box 288, Key West Florida 33041-9971 regarding their availability. As the others mentioned in this report, all these publications are of permanent reference value deserving of inclusion in your library. /LK

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(TO BE CONTINUED)

# RAGGING the CLASSICS

JOHN SAM LEWIS

(cont'd from THE PUPILS OF LISZT:  
239/40) EUGEN D'ALBERT (PART TWO)

To turn to James Methuen-Campbell's entry for d'Albert, Catalogue of Recordings by Classical Pianists (pp. 5-6), the following additions and corrections should be made:

P. 5 acoustic German Odeons, recorded c. 1910/12--12

xxB 5725 Schubert/Tausig: Marche Militaire

Methuen-Campbell is correct in stating that two separate recordings bearing the same matrix numbers exist. There are no visible take numbers. One version was issued on German Odeon 76932, the other version on German Odeon 76558 and U. S. Odeon 0-8063. The Odeon 76932 issue is a single-sided number but the few copies I have seen of the Odeon 76900 series were all doubled with separate issue numbers on each side. Methuen-Campbell conjectures, correctly I believe, that all the German Odeons were coupled from the beginning. It should be recalled that Odeon was the first label to issue double-sided records as early as 1904, and by the time d'Albert recorded these sides doubling was the usual Odeon practice. The only genuinely single-sided Odeons of d'Albert's are the U. S. Odeons in the 53000 series. At any rate, U. S. Odeon 53102 is identical to German Odeon 76932.

The parenthetical question marks in Methuen-Campbell following German Odeon 76940 and 76563 (Liszt: Au bord d'une source and Chopin: Etudes, Op. 25, Nos. 2 and 9) apparently mean that the Odeon Catalogue reports these as issued but that no copies have as yet turned up to confirm the issue. Methuen-Campbell also speculates that an abbreviated Chopin Polonaise in Ab, Op. 53 and the aforementioned Chopin Etudes may have been coupled on U. S. Odeon. Can any collector confirm that?



Methuen-Campbell's statement that the U. S. Odeons do not show matrix numbers is incorrect. The matrix number is plainly visible under the label of my copy of the Chopin Waltz in Ab, Op. 42 on Odeon 53104.

The Beethoven Sonata in F excerpt (mx 6895) and Mozart K. 296 Sonata movement (mx 6884-3) were coupled on German Odeon 80706/80707 and U. S. Odeon 0-8524 as Methuen-Campbell reports.

(comments to JOHN SAM LEWIS, P. O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

P. 6 acoustic Deutsche Grammophon Gesellschaft discs, recorded 1921/22--12 double-sided

Chopin: Etude in Gb, Op. 25, No. 9

The composer's name has been inadvertently left out. D'Albert plays the brief etude three times in succession.

P. 5 acoustic German Voxs, recorded c. 1923--12 double sided

Mx. 1470 Carraño: Kleiner Walzer Vox 06140

D'Albert and Teresa Carraño had been divorced for many years when the pianist recorded the only work Carraño is known for. The title is misprinted "Kleine."

Add: broadcast performance, December 1, 1930

Beethoven: Concerto No. 5 in Eb, Op. 73: first movement (with Deutsche Rundfunk Orchester, Bruno Seidler-Winkler, cond.)  
Symposium 1000 (single-sided LP)

In 1967 Veritas issued an LP of Eugen d'Albert's recordings. The record is out of print and the company no longer exists, but the following d'Albert records appeared on it:

Beethoven: Andante Favori in E Sonata, Op. 53: Rondo  
Rondo, Op. 129, "Rage Over the Loss of a Penny"  
Sonata, Op. 31, No. 3: Scherzo

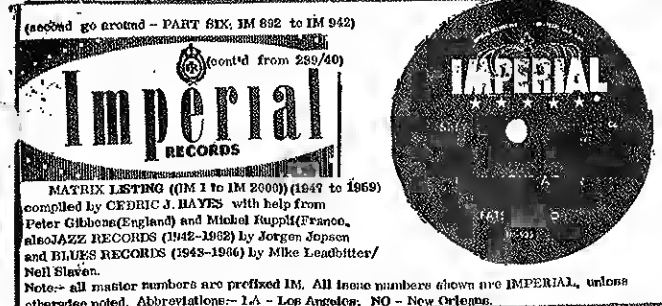
Beethoven-d'Albert: Ecossaises  
Mozart: Sonata, K. 331: Turkish March

Bax: Mediterranean  
Goossens: Casperle Theatre, Op. 18, No. 6  
D'Albert: Capriolen, Op. 32, Nos. 2, 4, 5  
Gavotte and Minuet, Op. 1  
Myrtocle's Aria, from Die Toten Augen  
Carraño: Kleiner Walzer  
Schubert: Impromptu, Op. 142, No. 4

The Veritas issue is devoid of discographical information; one does not know if the Beethoven-d'Albert Ecossaises is xxB 5733, issued on Odeon 76935, 76561, and 0-8204, or 190571, issued on Deutsche Grammophon 62308 and 45599. Likewise, d'Albert's gavotte and Minuet could have been the German Vox version or the later version done for Deutsche Grammophon.

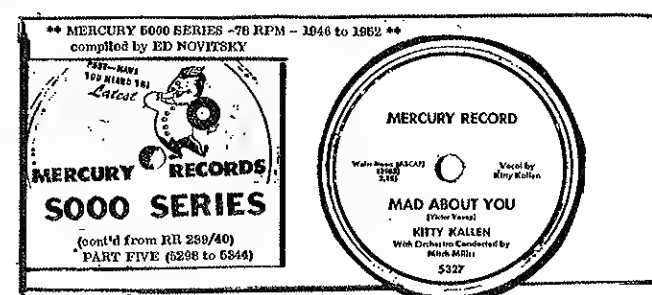
The best performance on the Veritas issue is a relaxed Beethoven Op. 31, No. 3 Scherzo with the Finale of the Op. 53 Waldstein Sonata close behind. Although there are a few wrong notes d'Albert achieves a remarkable repose on both of these sonata movements that no other pianist I have heard approaches.

A note on pronunciation: Although d'Albert probably had his first name pronounced in the British manner at first, Webster's Biographical Dictionary reports a German pronunciation [ˈdɔi-ɡɛn]. The WBD has his last name as [ˈdɔi-ɡɛn], which is the way I've always pronounced his name. But the announcer on the Deutsche Rundfunk broadcast of the Emperor performance pronounces d'Albert with the final t silent, not quite the French way (the accent still falls on the first syllable) but close. Presumably, d'Albert did not object to that pronunciation of his name.



AL REED, c.1955. 092 Drops of rain 093 Too doo 094 She's rolling 095 Times up	Post 2013 Post 2013
EARL CURRY, c.1955. 096 Special girl 097 Somebody stole my girl from me	Post 2001 Post 2001
WES WILLIE WAYNE, WNO, c.1955. 098 Good news 099 Wes Willie shuffle	5360
JIMMY MOLEY, c.1955. 900 Slow freight back home 901 Let's try again	5363 5363
PEE WEE CRANTON, WNO, c.1955. 902 Blues before dawn 903 Don't go	Post 2007
THE JERKINS, c.1955. 904 Goin' goin' gone 905 Ricketty rock	5367 5377
BRUNO SISTERS, c.1955. 906 Dreaming 907 Don't leave	5364 5364
JOHNNY FULLER, LA, c.1955. 908 Garden of memories 909 Money money	5365, LP9099 5365
THE SPIDERS, c.1955. 910 (True) You don't love me 911 Withcraft 912 You played the part 913 Is it true	5369, LP9140 5366, 5369, LP9084, LP9140 LP94003 5364
ROOSEVELT SYKES, NO, c.1955. 914 Hush oh hush 915 Cannonball 916 I'm tired 917 Crazy fox	5367, LP94006 LP94006 5367
ELMORE NIXON, Houston, Texas, c. September, 1955. 918 A broken heart 919 You left me 920 Don't do it	5368 5368 Post 2008
CLIFTON CHAMBER, (notes this is Clifton Chamber), Lake Charles, La, c.1954. 920A Louisiana stop 920B Clifton blues (notes master numbers shown may just be -A/B sides from Riko 920, rather than Imperial assigned masters). Imperial 5352 is reissued from Riko 920.	5352 5352 5352
ELMORE NIXON, Houston, Texas, c. September, 1955. 921 The woman	Post 2008
THE GAYNOTES, c.1955. 922 Bear my plea 923 Cross roads	Post 2006 Post 2006
THE SHARPTONES, c.1955. 924 Rado to love 925 Since I fell for you	LP94003, Post 2009 Post 2009
FRANK DOUGLAS AND HIS BAND, NO, 15th October, 1955. 926 What's wrong 927 Poor me	LP9227, LP1227 5369, LP140, LP9004
WES WILLIE WAYNE, WNO, c. October, 1955. 928 Don't mention my name 929 Kinfolka	5368
THE BARONS, c.1955. 930 Searching for you 931 Cold kisses	5370 5370
FATS DOMINGO AND HIS BAND, NO, c. October, 1955. 932 I can't go on 933 I'm in love again 934 No weevil	5369, LP9055 5366, LP142, LP9009, LP9062 5375, LP9004, LP9062, LP140
CLIFTON CHAMBER, Lake Charles, La, c.1954. 935 Rockin' the top (notes 11935 retitled 'Rockin' Top' and issued on Post 2016, with master number 119350)	Post 2010 LP94001
DAVE COLLINS, c.1955. 936 Tell me baby 937 By the way 938 Work woman work 939 Don't come back	
SHIRLEY LEVINE, NO, c. November, 1955. 940 Come on 941 Queen of Hearts 942 One night	5372 5372 5380, LP9064, LP9141

Correspondence to CEDRIC J. HAYES, - 24, Bodley Road, - Littlemore, Oxford, ENGLAND OX4 8UA



5298 ART KASSEL 5298 ART KASSEL 5299 SOFT WINDS 5300 HENRY VERUTA 5301 FRANKIE LAINE 5302 JOHN LAURENZ 5303 JOHN LAURENZ 5304 MACHITO & HIS ORCH. 5405 THE WEIBS 5306 "TWO TON" BAKER 5307 LYNN & FRANK LOESSER 5308 TINY HILL 5309 CLIFF EDWARDS 5310 PATTI PAGE 5311 FRANKIE LAINE 5312 LAWRENCE WELK 5313 VIC DANOWE 5314 LEBBY HOWARD 5315 KITTY KALLEN 5316 FRANKIE LAINE 5317 LAWRENCE WELK 5318 RICHARD HAYES 5319 TON GLAZER 5320 STAN JONES 5321 LEBBY HOWARD 5322 LAWRENCE WELK 5323 PATTI PAGE 5324 "TWO TON" BAKER & TINY HILL 5325 LEBBY HOWARD 5326 VIC DANOWE 5327 KITTY KALLEN 5328 RICHARD HAYES 5329 "TWO TON" BAKER 5330 EDDIE HUBBARD 5331 JERRY MURAD'S HARPONICATS 5332 FRANKIE LAINE 5333 RICHARD HAYES 5334 CHUCK FOSTER 5335 LAWRENCE WELK 5336 PATTI PAGE 5337 RALPH MARVERIE'S ORCHESTRA 5338 LOUIS PRIMA 5339 LOUIS PRIMA 5340 LAWRENCE WELK 5341 LYNN HURTON 5342 RICHARD HAYES 5343 VIC DANOWE 5344 PATTI PAGE	HELL'S BELLS HELL'S BELLS HIS EXCELLENCY OF THE AMERICAN SOCIETY OF LITTLE PINK TOES TELEPHONE SONG MARIANNA HE'S A DEVIL BE MY LITTLE BABY BUNBLE BEE BE BOP SPOKEN HERE NEVERLESS MY BURRITO ROSEANNA AUF WIEDERSEHN THAT WONDERFUL GIRL OF MINE JUNGLE DREAMS LORRA TIMBERO LOVE ME OR LEAVE ME SLEEPY HOLLOW EVERYBODY KISSSED THE BRIDE I LIKE STINKY CHEESE BARK IT'S COLD OUTSIDE MAKE A MIRACLE AIN'T SHE SWEET ME, MYSELF AND I SINGING IN THE RAIN JUNE NIGHT ONE WAY TO SAY I LOVE YOU I'LL KEEP THE LOVELIGHT BURNING MY OWN, MY OWN, MY ALL WHERE ARE YOU NOW THAT I NEED YOU HAVE A HEART DIME A DOZEN HY BOLERO THROUGH A LONG AND SLEEPLESS NIGHT TELL ME WHY MAYBE IT'S BECAUSE MILWAUKEE THE YELLOW IN YELLOWSTONE PARK THAT LUCKY OLD SUN I LET SENTIMENTAL OVER NOTHING KATYDIN ICHABOD CRANE A BREATHTAKING PROMISE LINGERING DOWN THE LANE THAT IGNORANT COWBOY I WISH I WAS SINGLE AGAIN RUBBIES IN THE SKY I WISH I COULD CALL YOU MY SWEETHEART BRIGHT EYES PUT YOUR ARMS AROUND ME I'M THROWING RICE (AT THE GIRL I LOVE) THE RING THAT I GIVE TO YOU A THOUSAND VIOLINS JUST GOT TO HAVE HIM AROUND I'M A BIGGER MAN THAN YOU ARE YOU FROM DIXIE EVERYTHING THEY SAID CAME TRUE CROCODILE TEARS WHY WAS I BORN? LOVELY NIGHT A MAN WROTE A SONG HAD ABOUT YOU MY MIRACLE MY LOVE LOVES ME I'M JUST A LITTLE PANSY IN A FLOWER POT WHY FALL IN LOVE WITH A STRANGER DOWN BY THE RAILROAD TRACK MY HOUSLER GAL GALLOPING COMEDIANS AT DAWN DON'T DO SOMETHING TO SOMEONE ELSE OUR DREAM WAITING (AT THE END OF THE ROAD) DON'T DO SOMETHING TO SOMEONE ELSE WELL YOU REMEMBER HARDWAY OH, YOU BEAUTIFUL DOLL DARDANELLA HENRY CHRISTMAS POLKA KIT KAT POLKA DEAR HEARTS AND GENTLE PEOPLE THE CASE OF BROKEN HEARTS TRULY GREEN DOLPHIN STREET CHARLEY MY BOY YES, WE HAVE NO BANANAS I WISHED WHEN I SHOULD HAVE WISHED THE MANDELO TARANTEL YOU CAN'T LASE A BROKEN HEART A LITTLE MORE LOVE A LETTER TO MOTHER MY JEWELER'S WINDOW THE OLD MASTER PAINTER OPEN DOOR-OPEN ARMS KICK TO KNOW YOU CARE SITTING BY THE WINDOW WON MY EYES WIDE OPEN I'M DREAMING OKLAHOMA FIDLES	2491 2492 2491 2781 2509 2510 2744 2743 2741 1439 2714 2734 870 2733 2463 2562 2570 2729 2771 2761 2762 2775 2778 2789 2790 2837 2838 2853 2742 2705 2843 2865 2866 2869 2750 2872 2873 2855 2852 2841 2840 2876 2875 2949 2935 2747 2748 2861 2963 (T-1412) 2963 2947 2964 2836 2878 2881 2956 2957 2868 2867 2981 2982 2980 2979 2922 2862 2948 2954 2940 2941 2851 1436 2849 2831 2978 729 1450 2944 2786 3015 3018 3023 3028 3035 3036 3042 3043 3005 2946 3025 3054 3055 3057 2976 3011 3017 3016
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(TO BE CONTINUED) \*\*\*correspondence to ED NOVITSKY, 876 BTRANG DRIVE, WANTAGH NEW YORK 11795





# DIGGIN' THE GROOVES BOB DAVENPORT

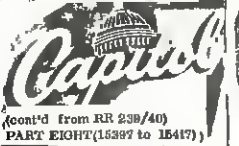
The lead news of releases this month is two item from Bainbridge Records (P.O. Box 8248, Van Nuys, Ca 91409-8248):

BT-6278: This is "A Night In Vietnam" with the Montovani Orch., under the direction of Stanley Black, with the exception of one cut with Roland Shaw directing. It's a beautiful item, and great quality.

BT-6280: Titled "Don Antago" featuring the twin piano artistry of those old stand-bys, Ferrente & Telcher, who have been turning out albums for years, and are always first rate and this one is no exception. And it's still more proof of the quality that goes into every Bainbridge LP.

For those of you who do write to me about item reviewed, and those interested in my custom taping service you should note that I have a new address. It's 4751 Shade Tree Lane, Santa Rosa, Ca 95407 (The moving of some 10,000 78's, 4000 12's, 4000 45's and hundreds of tapes was not what I'd call a fun move!)

•• CAPITOL 16000 SERIES -78 RPM compiled by BILL BENNETT (OCT. 1947 to MAR. 1949)



- |                              |                                      |       |
|------------------------------|--------------------------------------|-------|
| 15397 JAN GABER & ORCHESTRA  | Everywhere You Go                    | 3926- |
| 13398 TEX WILLIAMS & CARAVAN | No Orchids For My Lady               | 3932- |
| -                            | You Broke Inur Promises              |       |
| -                            | I Cried Myself To Sleep              |       |
| 15399 GAY CROSBIE & ORCH.    | If You Want Me To Come Some          |       |
| -                            | Light Up And Relax                   |       |
| 15400 TENNESSEE ERNIE        | WALK 'em In The Mornin' Blues        |       |
| -                            | Tennessee Border                     |       |
| 13401 MARGARET WHITING       | Great Ounce                          |       |
| -                            | Comme-Cl, Comme-Cl                   |       |
| 13402 JAN GABER & ORCHESTRA  | Love Me, Love Me, Love Me            |       |
| -                            | I Don't See Me In Inur Eyes Any More |       |
| 13403 CLARK DENNIS           | Galway Bay                           |       |
| -                            | O'Leary Is Leary Of Fallin' In Love  |       |
| 15404 MILES CAVIE & ORCH.    | Move                                 |       |
| -                            | Rude                                 |       |
| 15405 DEVON SPRIGGINS        | Sunflower                            |       |
| -                            | Red Hot Mama                         |       |
| 15406 SMOKEY ROGERS          | Ten More Miles                       |       |
| -                            | But Sin Fe                           |       |
| 13407 MARVIN JOHNSON & ORCH. | Way, Lady Mae                        |       |
| -                            | Annalia                              |       |
| 15408 BIG SIS ANDREWS        | Muddy Water                          |       |
| -                            | That Ain't The Way To Do It          |       |
| 13409 BENNY GOODMAN & ORCH.  | Undercurrent Blues                   |       |
| -                            | Ma Belle Marguerite                  |       |
| 15410 JO STAFFORD            | On The Alamo                         |       |
| -                            | Hegta The Reguine                    |       |
| 15411 PAUL WESTON & ORCH.    | Svedish Rhapsody                     |       |
| -                            | Hop, Went The Stringin               |       |
| 15412 JOHNNI MERCER          | I've Been Stt                        |       |
| -                            | The Glow-Worm                        |       |
| 15413 COUNTRY WASHBORNE      | Money, Marbles, And Chalk            |       |
| -                            | Open Up Your Heart                   |       |
| 15414 ANN JONES              | Olive Me A Sundrad Reason            |       |
| -                            | I Sellave You, Baby                  |       |
| 15415 THE TOMCATS            | Honey, I'm Yours                     |       |
| -                            | I Ain't Nowhere                      |       |
| 15416 PEGGY LEE              | While We're Young                    |       |
| -                            | Stellau                              |       |
| 15417 CHARLIS BARNET & ORCH. | Lonely Street                        |       |
| -                            | Cu-Ba                                |       |

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